

DIME NOVEL ROUND-UP

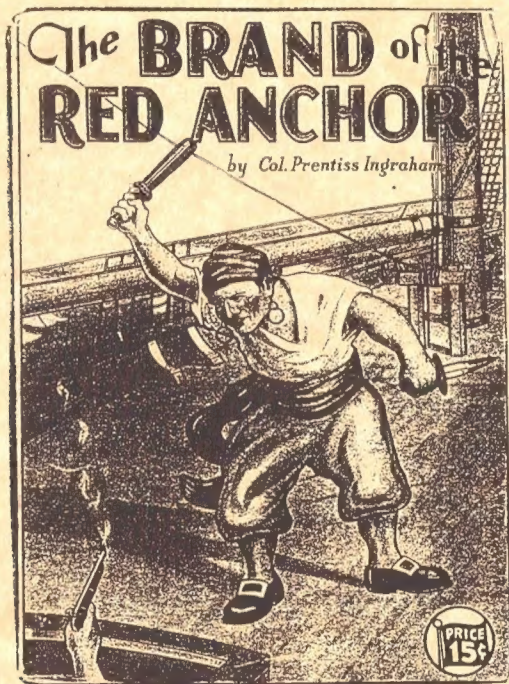
A magazine devoted to the collecting, preservation and study of old-time dime and nickel novels, popular story papers, series books, and pulp magazines

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DIME NOVEL SKETCHES



No. 278: PIRATE STORY SERIES

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THE HITCHING POST

In this anniversary year of continuous publication, we wish to remind our newer readers of some parts of our history. It was in 1924 that Ralph Cummings had the idea of founding a dime novel club, and so the **Happy Hours Brotherhood** came into being. This loose federation of collectors of dime novels had Cummings as its president, Robert H. Smeltzer as vice president, and William M. Burns and J. Edward Leithead on its advisory board. Ralph P. Smith served as publisher of the official magazine, *Happy Hours Magazine*, from 1925 to 1936. It was succeeded by *Dime Novel Round-Up* in 1931, but continued for a few years as a companion publication.

For many years an annual list of members of the Brotherhood appeared in *Dime Novel Round-Up*. The last time this list appeared was 1991 when it was a separate pamphlet. When we learned it would cost as much to print a separate membership list as to print an issue of the magazine we decided to restore the list to its original position.

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PIRATES

W. O. G. Lofts
London, England

As a part of our anniversary celebration, we are delighted to welcome Bill Lofts' return to these pages. We have published more than 15 articles from his pen since 1955, ranging from studies of British authors and characters (Henty, Rymer, Prest, Sexton Blake) to accounts of the figures and settings from history on which dime novels and dreadfuls have been based (Robin Hood, Moll Cutpurse, Dick Turpin). In his article on *Treasure Island* in the June 1972 *DNRU* Bill mentioned having being commissioned by Leslie Charteris to write "a potted history of piracy for *The Saint Magazine*." This article has been unavailable to the general reader for many years. From time to time, as space permits, we will reprint other articles of interest from a variety of sources.

When a leading theatre critic, in one of his novels, made a passing reference to a pirate story he had read in his youth, such was the response from men of his own age who also remembered this series (many of them even more clearly than he did) that he confessed to a friend of mine that he could easily have formed an Old Boys Pirate Club! I relate this incident as an indication of the vivid impression made by such stories in the days of one's youth.

Several times in [the pages of *The Saint Magazine*] Leslie Charteris mentioned his own boyhood reading of pirate stories in the boys' magazine, *Chums*, saying what thrilling yarns they were. Samuel Walkey, who wrote most of them for over 40 years, was in real life the Staff Controller of a bank in Cornwall, and he penned these thrilling and bloodthirsty tales only in his spare time.

Swashbuckling tales of Buccaneers were his specialty and his pulse-stirring yarns of pirates on the Spanish Main are still remembered and collected by old readers throughout the world. How easily they still recall such thrilling titles as: *Rogues of the Fiery Cross*, *Yo Ho for the Spanish Main*, *Under the Pirate Flag*, *Flame-Beard's Treasure*, and *The Pirates of Skeleton Island*.

His villains bore the blood-curdling names of Captain Cripple, Sharkteeth, The Terrible Blind Judas, the Treacherous Salvation Meek, the Murderous Cheat-the-Gallows; not to mention Solomon Snake of the "Moonlight" and his villainous henchman, Maroon.

Originally published in *The Saint Magazine*, 23, 6 (July 1966): 96-105.
Reprinted by permission.

His heroes were also aptly named, such as Dr. Primrose, Tallifer True-Blade and Captain Angel who, although depicted as a "scented dandy," could be a deadly fighter with the rapier when it came to combat. There were stories of treasure buried at midnight on Coffin Island; of Spanish galleons, full of doubloons, wrecked and stuck on treacherous reefs and guarded sometimes by weird, gigantic monsters of the unknown deep. There were stories of the ferocious Brotherhood of the Spanish Main, led by Admiral Rob, whose cruelty and black-hearted villainy would have put some of the present-day criminals of the world to shame; of Buccaneers fighting against the cruel overseers of the slave plantations in the West Indies; of pirates captured and tortured by the dreaded black-robed, hooded fiends of the Spanish Inquisition.

Other tales told of noble, blue-blooded Englishmen forced to walk the plank to the jeers and taunts of the pirates because they refused to join their crew; with cutlasses pointed at their backs they walked to certain death and the hungry sharks below (at least until the commencement of next week's thrilling installment)!

We read of the quest of a band of English adventurers in search of the loot of a certain Captain Crossbones—buried treasure chests filled with gold and the traditional "pieces of eight" (silver); the only clue being a faded parchment containing doggerel verse. An old reader living in New Zealand today can remember perfectly, after 40 years, how this verse went:

On Crossbones Isle near Spanish Key,
There is a ruby, hidden by me.
Seek it, and let the Pirate's Skull become your guide
To the vast treasures of the mountainside.

One actually felt one was there, with the brave and daring adventurers.

As well as thrills and chills, these stories contained such vivid descriptive prose as "flaming tropical skies of abysmal blue," "Wonderful seas of sapphire and emerald, creaming to white upon coral beaches," "desert islands fringed with coconut palms, deep lagoons and white, shimmering sands." There was the crash of broadsides as the ships clashed in combat; the crack of firelocks and pistols and the rattle of musket shots; clouds of pungent gunpowder smoke and the flash of cutlasses in the turmoil of battle.

But did these things really happen like this in history? Undoubtedly writers of romantic fiction have taken liberties with many true facts relating to real-life pirates; but my own investigations—although unfortunately destroying many popular beliefs—prove beyond doubt that pirates were at least the most colourful adventurers that ever lived.

The first book on piracy was published by A. O. Exquemelin, a Dutchman, in Amsterdam in 1679. As at that time piracy was at its height, plus the fact that Exquemelin was a surgeon to the Buccaneers sailing under the great Sir Henry Morgan, most of its contents have been proved by official records to be correct in detail. The second book, written by a mysterious Englishman named "Captain Charles Johnson" and entitled *A General History and Murders of the Most Notorious Pyrates* in 1724, has likewise been proved to be most reliable; and practically all the hundreds of books and articles—as well as other material published since those dates—have been based mainly on the above two works.

Many pirate writers unfortunately disagree with one another regarding details, and it has been no easy task to sort out truth from fiction, although the British Museum and Public Record Office in London is a Godsend in enabling one to sift the true facts from the false. Their official records, preserved for all time, are available to all interested researchers such as myself.

Piracy can claim to be one of the oldest professions in the world. There is no authentic record of who was the first pirate; quite possibly piracy started way back in the Prehistoric Age, when one of our cavemen ancestors, paddling a canoe and living near the sea-shore, spotted a similar savage in a hollowed-out tree-trunk loaded with wild fruit and animal skins. Seeing that the second savage had more than himself, the first caveman was swayed by greed—and so the first act of piracy was committed.

Pirates have been recorded since the earliest days of history under a great variety of names: Sea-wolves, Sea-Rovers, Marooners, Corsairs, Picaroons, Gentlemen of Fortune; Freebooters, Buccaneers, Filibusters and Privateers. One can trace them right back to the days of the Ancient Greeks in the Aegean Seas. The Vikings of the North Sea and the Norsemen were pirates pure and simple. The Barbary Corsairs of Algiers were Masters of the Mediterranean, and levied blackmail on the world's commerce. Pirates even took the mighty Julius Caesar to ransom, though their kidnapping was short-lived and afterwards they were caught and crucified.

The point has also been argued by historians for hundreds of years as to whether Sir Francis Drake was actually a pirate—or Sir Walter Raleigh. It all depends, I suppose, on what country you belong to. Spain, and particularly General Franco, have no doubt at all about this; and being an Englishman I must, in my turn, contend that Paul Jones was also a pirate; whilst no doubt my friends in the U.S.A. would state that he was a true patriot and a brilliant seaman.

The Arabs in the Red Sea practiced piracy for hundreds of years, whilst the

Chinese and Malays, with their junks, still operate today. But none of these really equalled for colourful activities the pirates and buccaneers who operated in the 16th and 17th centuries; and it is most interesting to record that, strangely enough, the original "Buccaneer" was not a seafaring man at all, but a hunter of cattle.

These Buccaneers lived in the savannahs of Hispaniola (now known as Haiti) and were recorded as early as 1630. They derived this name from "boucan," an old word which their luckless predecessors—the Caribs—gave to the hut in which they smoked the flesh of the oxen killed in the hunt, or not infrequently the limbs of their persecutors, the Spanish. They applied the same term, from the poverty of an undeveloped language, to the barbaque or square wooden frame upon which the meat was dried. In the course of time this food became known as *viande boucanée* and the hunters themselves gradually assumed the name of Buccaneers.

The French settlers did use the second title of "Flibustiers," which was a mere corruption of the other name for a Pirate—Freebooters, originally a German term imported into England during the low Country wars of Queen Elizabeth. This derivation can easily be seen when the "s" in Flibustier becomes lost in pronunciation.

Buccaneers differed mainly from Pirates in that they waged war only on Spanish ships and property and only in American waters, whilst the ordinary pirate made no distinction but was ready to attack a ship of any nationality, his own included, in any part of the world. Buccaneers also frequently engaged in land operations, whereas pirates confined themselves to robbery on the high seas.

The nickname of Marooners is fairly easy to explain. The word derives from the Maroons, a West Indian community founded by escaped Negro slaves who mated with Amerindian women, and is a corruption of Cimaroons—meaning dwellers of or in the mountains. A further extension means fugitives or lost people. By way of punishing an offender the pirates could cast him ashore on a small desert island, where he had no chance of survival, giving him a pistol, powder, and shot to kill himself when he could no longer stand hunger and thirst. Hence the nickname of "Marooners" by some.

A privateer, is, however, far from easy to explain. Personally I think the only difference between a privateer and an ordinary pirate is that a privateer was simply a pirate ship, carrying legal authority by corrupt Government officials to plunder the shipping of hostile countries, even when they were not at war. Profits went mainly to the powers concerned, and in many cases into a country's

coffers, as already mentioned in the case of Sir Francis Drake. Historians have been arguing for hundreds of years on this subject—as to what was actually a privateer or a pirate. The most controversial case on record concerns Captain William Kidd.

Rules and duties aboard a privateer were exactly the same as on a pirate ship, including the share-out; and more often than not it was commanded by a man with piratical experience. Pirates, as a rule, called themselves Privateers or Freebooters, the first name usually the more popular, as it gave them some sort of security if it was known they were acting with "legal authority."

What main reason prompted so many men to become pirates in the first place? The answer (and I must confess that if I had been poor in that age and in poor circumstances, I would probably have become one myself) is that England in the 16th to 18th centuries was an abominably brutal age. Towns and villages were generally filthy, filled with slums, workhouses, plagues, starvation and slave conditions where work was concerned, the workers performing the most back-breaking tasks for a mere pittance a week. Terrible punishments awaited the guilty or any unfortunate culprit caught for the slightest crime, as all felonies were considered capital offences. Fantastic as it may seem, even children were hanged for stealing. Minor thieves who were fortunate enough to escape hanging were branded with a red-hot iron—a capital "T" on the left cheek, and maybe transported to Australia for life, into the bargain. Begging and vagrancy were also considered serious crimes. Prisoners were tortured by having heavy weights pressed on to their bodies, this being in order to force them to plead guilty to various crimes, so that when they were hanged their property went to the Crown. Thumbscrews were also used to extort confessions; and nailing a prisoner by his ears to a pillory, where he was blinded by having stones thrown at him, was a common form of punishment, together with other atrocities too horrible to mention.

Titus Oates (mentioned in the Saint story, "The Unfortunate Financier") after being twice pilloried, was whipped from Aldgate, and then from Newgate to Tyburn, receiving no less than two thousand lashes, until his body was simply a mass of raw, bleeding flesh. It was probably the most drastic public punishment of all time; and if they had hanged him they would have shown more mercy. To be hanged, drawn and quartered was one of the most horrible deaths imaginable, with details too gruesome to print, but in those days it was regarded as a public spectacle.

If a man was loyal and liked the sea, he could of course join the Royal Navy (unless he was unfortunate enough to be shanghaied in the first place). But a

sailor's life in those days was little better than that of a slave—in fact, it was often worse. Ships' captains had the power of life and death, and ordered severe punishment for the slightest offence. It was known for a culprit to receive no less than six hundred lashes for a minor offence—and with a tarred rope, to boot. The shocking punishment of keel-hauling—that is, dragging a man right under the keel of the ship so that he was almost cut to pieces by the encrusted shells, was quite legal. Complaints about the bad food, which was often rotten and crawling with maggots (in many cases supplied by corrupt officials in high places) merely resulted in the complainant being forced by his Captain to swallow cockroaches alive. Once considered a skilled seaman, a member of the crew was regarded as too valuable to be allowed ashore, as he most certainly would never return to his ship. Many were kept prisoners aboard ship for years on end, paid only a miserable few shillings a month—so who could blame an honest seaman who, at the slightest opportunity, joined a pirate crew?

Incentives to piracy were the prospects of gaining riches in a very short space of time, easy conditions, good food and wine, and regular excursions ashore—usually after capturing a rich prize. Ashore there were plenty of women anxious to entertain them, and above all there was freedom from the harsh discipline of the so-called honest and patriotic Service. With very little risk a pirate could probably gain far more in a single voyage than he could hope to earn during a lifetime of honest labour.

Once joining a pirate ship, the new member first insisted on a written agreement, and this was usually sworn over a Bible or a bowl of punch. This was to ensure that the new pirate would get his proper share of the plunder looted from captured ships. The first and foremost Article spoke for itself—it stated simply: "No Prey; No Pay."

The pirate ship was owned by the crew and the captain was elected by popular vote, usually because he was a better seaman and fighter than the rest. Contrary to popular fiction that he was a tyrannical despot, nothing could have been further from the truth, as he simply could not afford to be. His tenure of office was precarious, to say the least, as he could be deposed at any time by a show of hands voting in favour of someone else as captain. Indeed, it is worth recording that one pirate ship had thirteen different captains in two months! But usually the main reason for a change of captains was the general failure of the particular man in command to find sufficient plunder to keep his crew happy.

The Captain, of course, received a larger share of the loot than anyone else, but otherwise he had no privileges. He had a cabin of his own, true, but through some clause in the Articles of the ship, anyone was entitled to intrude into his



TIGER OF THE SEA

OR THE THREE CASTAWAYS OF THE GULF



Simple Simon is compelled to face a fierce ape for the amusement of the pirate, Blackbeard, and his mongrel crew.

private apartments. They could swear at him, drink his wine and use the cabin as if it were their own. The Captain also had exactly the same meals as the rest of the crew, which was certainly vastly different from the Royal Navy. Probably the reason for this is easily explained; pirates, having suffered so much at the hands of officers, carefully guarded against such evil happenings amongst themselves. Easily the next important person aboard ship was the Quartermaster, who decided what plunder should be taken from a looted vessel and supervised the share-out. He also settled any differences amongst the crew which might arise from time to time.

When I was a boy I often wondered why pirates always flew the traditional Black Flag with the skull and crossbones, called The Jolly Roger. I reasoned that if a merchant ship was fortunate enough to sight the pirate ship first she would depart as far away from it as possible at full speed! But it is a fact that pirates flew all sorts of flags, and in a well-ordered ship the practice was that when a potential victim was sighted, the appropriate flag would be sent aloft—depending on what nationality the pirates thought the ship would be. If she was English, the Union Jack would be hoisted; if a Frenchman the *Tricouleur* was shown. The obvious reason for this was to fool the captain of the merchant ship into believing that he was hailing a fellow-captain of the same nationality.

Captain Bartholomew Roberts flew an elaborate flag carrying a full-length picture of himself, a skeleton with a spear and hour-glass. Another captain used a long pointed banner with three skulls and three pairs of crossed bones. The most popular of all was the ordinary red flag dipped in blood—which the French Buccaneers called the '*Joli Rouge*.' This, according to some, was the origin of the Jolly Roger, but whatever the design, the pirate flag was used as a kind of psychological warfare. The skull and crossbones, however, seems much the oldest emblem of the symbol of death, and it was used as a cap badge by armies in the 15th and 16th centuries.

Once the pirate captain was certain his victim was a defenceless merchantman, and could not escape, down would come the false flag and the real ensign would be hoist in its place. Contrary to the general belief that pirates were a bloodthirsty crowd, and loved fighting, they had a strong sense of self-preservation and were only after easy plunder which, naturally, they wanted to live and enjoy. Consequently they very rarely killed their prisoners.

One of the first questions pirates used to ask the captured crew was whether their officers, and especially the Captain, had treated them properly. If the answer was unsatisfactory—and more often than not it was—then they gave the

offender a taste of his own medicine with a tarred rope's end. However, if a merchant ship put up any kind of resistance after capture the pirates would show no quarter and usually killed the crew, throwing their bodies over the side. They deliberately gave the fullest publicity to this policy, which was so effective that they hardly ever had any reason to kill. After all, why should the captain of a merchant ship risk his life in defence of cargo that was not his own? Generous pirates had been known to give the "unfortunate" captain of the captured ship presents for being so co-operative during their encounters on the high seas!

Probably the most baffling point I have encountered in years of research has been the well-known practice of pirates making their victims "walk the plank." Being of a methodical mind I have often pondered over why pirates bothered with this practice (unless they were sadists), as it would obviously have been much quicker to run a cutlass through their victim and drop him over the side.

All historians writing on the history of piracy have stated that there is no authentic record of any pirate making his victim walk the plank. On this point I could not agree more, basing my agreement on the research I have done in the British Museum and Record Office, where I read through innumerable documents and reports of trials during the 15th to 19th centuries. But I would not agree that such events never took place in history as there are certainly facts to show that pirates in the days of Ancient Greece, during the time of Caesar, indulged in this unpleasant practice. On taking a ship they would push out a ladder and, telling each prisoner that he had his liberty, "desired him to walk out of the ship, and this in the middle of the sea, all with mighty shouts of laughter, so wanton were they in their cruelty." (The exact quotation has been translated from ancient Greek.)

As a boy, one of the most fascinating pictures I recall was that of the Pirate Captain burying his treasure on a barren island, with palm-trees and grass in the foreground and two pirates digging the hole. Usually in the background was the ship's boat and further out to sea was the pirate ship, with the Jolly Roger flying aloft. The treasure chest was big, bound with iron and secured with a great lock. Sometimes it even had the traditional skull and crossbones design on its sides.

Once the hole was deep enough and the chest safely lowered down into it, the pirate captain would then disprove the saying "Honour amongst thieves" by calmly rasing his musket and shooting the two pirates dead. They would obligingly fall down on to the chest, when the captain would cover them up with sand and row himself back to his ship, certain in his mind that "dead men tell no tales" was one of the best quotations ever invented.

Unfortunately, the buried treasure seems yet another myth, for if all the

money spent during the last three hundred years in seeking reputed lost hoards could be assessed, it would undoubtedly exceed all the pirate treasure ever buried. Pirates spent the proceeds of their hauls as fast as they could get it, in the nearest port. The ale-house keepers in Jamaica made fortunes out of their irregular visits ashore, whilst the merchants who fitted out the pirates with clothes and provisions charged them fantastic prices. Those prostitutes who played their cards right with the love-starved Buccaneers could, after only one season, go home to Europe and retire in luxury on what they had earned (or stolen).

Corruption was everywhere, and often most Governors were in the pay of the pirates and buccaneers, taking large shares of the loot. Probably the stories of vast amounts of hidden treasure were started by pirates caught and sentenced to be hanged, who hoped that such "confessions" would result in a free pardon in order that a search could be made.

Pirates' nests flourished everywhere, especially in the Caribbean, where nearly every island served as a lurking place. Coral reefs and sandbars provided ideal protection from pursuing men-o'-war, for if ever God made any place on this earth for certain privileged people, he made the Caribbean for pirates and buccaneers!

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CONVENTION REPORT: Viva Las Vegas!

J. Randolph Cox
St. Olaf College

The wind swept across the desert as the participants in the 26th annual Popular Culture Association convention and the 18th annual American Culture Association convention neared the promised land by whatever means was at their disposal: stagecoach, gasoline generated quadrovelocipede, or hot air balloon. The bright lights of Las Vegas promised civilization, a promise which was almost overwhelmingly fulfilled.

It was the usual eclectic mixture of panels, discussions, papers, and presentations on all aspects of popular culture from film and mysteries to comic books and cemetery inscriptions, as well our own Area for Dime Novels, Series Books and Pulp Magazines.

This year the convention was scheduled for Monday through Thursday (March 25-28) instead of the traditional end of the week period, and for the first time ever our sessions were nicely placed on the first two days of the convention, leaving those of us who wished the leisure to sample other sessions once we were free. We have many memories of those days and some of us prefer remembering to actually having been there. Others more easily assimilated the culture. The crowds of people were not to everyone's taste nor was the background music of the slot machines, serving as a sort of gambler's Muzak everywhere we went.

Your editor and Lydia Schurman were among the first to arrive and met for dinner on Saturday at a delightful Mexican restaurant on the second floor of the Silver Dollar. The conversation centered on how this magazine was doing and the plans for current research projects. Our redoubtable Area Chair, Didi Johnson, arrived later that evening and was rescued from early sensory overload by the miracle of the first of several of our traditional bull sessions in a hotel room. We spent Sunday exploring some of the local tourist spots on the Las Vegas strip—other hotels with their garish life and-death exhibits of imaginative splendor, including the pirate ship outdoor exhibit at the Treasure Island hotel.

Monday dawned and so did the first sessions. Jack Dizer and the *Round-Up* editor hit the book exhibit room before anything else to take advantage of the discounted copies of books from the Popular Culture Press and then we slid into the end of a session on the comparative merits of Gene Autry and Roy Rogers.

Our first session began at 12:30 in room 8, a room which would become very familiar to us over the next two days. The theme was the dime novel and the presenters were Eddie LeBlanc, Jim Evans, and Lydia Schurman. Eddie gave a delightful, informal overview of the dime novel world and some of the things he discovers while reading dime novels. He also revealed his own method for covering the most material in the least amount of time when the story isn't particularly engaging. Jim Evans continued his series

of presentations on Texas dime novels with a paper on some of the writings of Frederick Whittaker, the first biographer of Custer. Lydia shared some of her research for her book on the dime novel world with a fascinating glimpse of the way Robert Adams pioneered methods of distribution of books in the days before the American News Company was established.

The second session began at 2:30 with Frank Salamone's anthropological investigation of pulp detective fiction and how it both reflected and helped shape a peculiarly American point of view that was both tough and romantically sentimental. Dawn Thomsen shared her investigation of story paper detective stories and identified some examples that predated previously known stories in the genre. Your editor's contribution was called "On the Wings of Legend: The Return of the Dime Novel Hero." Illustrated with video clips from the UPN television series, *Legend*, the presentation covered three themes: the public image of the dime novel writer and his hero; the writing, publishing, and marketing of dime novels; and the public attitude toward dime novels. As an added touch of whimsy the presenter was dressed as the hero of the television series, Nicodemus Legend.

The last session for Monday was devoted to aspects of the work of the Stratemeyer Syndicate. In the absence of Geoff Lapin who was unable to attend, Jim Lawrence, Jr., and Lonni Nash did an admirable job of enlightening and entertaining the audience. Jim gave a personal account of growing up in the home of one of the principal writers of the Tom Swift, Jr., stories. With the aid of slides he described some of the many genres in which his father worked. Lonni Nash surveyed the media coverage of the career of Harriet Adams and argued that she was a complex individual and a shrewd business woman.

On Tuesday Jack Dizer illustrated his survey of the less well-known works of Howard R. Garis with slides of Garis and his books. Henri Achée continued his in-depth study of the works of Sam and Beryl Epstein while James Keeline (again with the use of slides) demonstrated how Jules Verne's *Twenty Thousand Leagues Under the Sea* was plagiarized by both Bracebridge Hemyng (for *Dick Lighthouse; or, the Scapegrace at Sea*) and Edward Stratemeyer (for *The Wizard of the Deep; or, In Search of the \$1,000,000 Pearl*).

In the second session of the morning Bill Gowen took everyone on an illustrated slide survey of the sports fiction published by the Stratemeyer Syndicate; Jeanne Howard shared her personal experiences of reading series books set in New Mexico and took a close look at one of Garis's Buddy books; Alan Pickrell rounded out the session (pun intended) with a discussion of the role of the fat chum in series books.

The final session that day covered girls' series books. Mary Linchan discussed the early Cherry Ames books as stories of the heroine as career woman; Didi Johnson compared Josephine Lawrence's Linda Lane series with classic orphan fiction like *Anne of Green Gables* and showed how Lawrence altered the formula to depict women who do not need to rely on males; Kathleen Chamberlain examined the public school experience in series books for girls in terms of the lessons it offers regarding class and

gender.

Our traditional "Dime Novel Round Up" actually preceded the final panel. We heard a report of the business meeting of the American Culture Association and some of the plans for next year, which included the continuing high cost of audio-visual equipment. We discussed the preferences for scheduling our sessions next year and the editors of three of our genre publications (J. Randolph Cox for *Dime Novel Round-Up*, Bill Gowen for *Newsboy*, and Garrett Knute Lothe for *Susabella Passengers and Friends*) spoke briefly about the philosophies behind their journals and plans for the future.

The participants and attendees departed Las Vegas on differing schedules; some left soon after our Area had completed its business, others stayed until the final sessions on Thursday. The usual determination to regroup next year could be heard even through the desert winds.

Plans for next year's convention in San Antonio, March 26-29, 1997, are already underway. Anyone with proposals for papers should send them (along with a 50 word abstract) to the Area Chair, Deidre Johnson, Dept. of English, West Chester University, West Chester, PA 19382, no later than September 1, 1996. Her email address is djohnson@wcupa.edu.



Where the Editors Roam. Alain Ambrus (left) and Garrett Lothe (right) of *Susabella Passengers and Friends* meet J. Randolph Cox (center) from *Dime Novel Round-Up* in his guise as Nicodemus Legend.

FULMINATIONS

Being Further Comments and Annotations
to the Episodes in the Saga of *Legend*

The Science and Inventions of Janos Christoff Bartok

During the course of the 12 episodes of *Legend* (the two-hour pilot and 11 one hour stories) dime novelist Ernest Pratt used several scientific devices or principles with which to "ward off the heavily-armed uncouth among us," to quote Professor Janos Christoff Bartok. The professor is in a good position to know for all of them are the inventions of his fertile imagination. Some were devised in imitation of inventions mentioned in Pratt's Nicodemus Legend dime novels, but others were truly Bartokian creations. The following catalogue does not pretend to be complete, but to serve as a beginning for those interested in pursuing this example of creative genius in nineteenth century America. In spite of the fantastic nature of some of Bartok's inventions, each represents scientific principles and knowledge which existed in 1876.

Legend Episode Titles and Abbreviations used in this article:

Birth of a Legend (BIRTH); Mr. Pratt Goes to Sheridan (PRATT); Legend on His President's Secret Service (SECRET); Custer's Next to Last Stand (CUSTER); The Life, Death and Life of Wild Bill Hickok (WILD); Knee-High Noon (NOON); The Gospel According to Legend (GOSPEL); Bone of Contention (BONE); Revenge of the Herd (HERD); Fall of a Legend (FALL); Clueless in San Francisco (CLUELESS); Skeletons in the Closet (SKELETONS)

The **Bartok Scientific Laboratories** lie on the outskirts of Sheridan, Colorado. They are probably the most advanced facilities for experimental research in the country, even more advanced than the workshops used by dime novel boy inventors Frank Reade, Jr. or Jack Wright in the eastern United States. Those workshops are never described in any detail in the stories written by "Noname" (Luis P. Senarens) for the Tousey publications. There is only the suggestion of great size—buildings large enough to house the great aircraft on which dozens of workers labor in secret.

In the Bartok Laboratories, staffed only by the professor and his associate, Huitzilopochtli Ramos, we find not only the paraphernalia for current projects but the devices that Bartok has created to enhance his own lifestyle. Do not confuse these inventions with "gadgets"; Prof. Bartok thought of them as **inventions**, "inventions with which to improve the world in which we live."

Bartok's longtime interest in rainmaking is evident in the tower near the main building; his power sources are the great **Bartok Coils** that pulsate with energy and crackle with electricity. When we first meet Bartok he is seated behind two of these reading. (This is actually a recreation of a photograph showing Nikola Tesla in this same position.) (BIRTH) Motion sensors near the rain tower register the approach of intruders on a screen inside the building. (CLUELESS)

Every comfort has been provided for, much of it by electricity: there is an electric

coffee urn, a toaster, and other electrical kitchen appliances. On their first meeting, Bartok offers Pratt a wide choice of ways to fix his eggs. (**BIRTH**) Pratt settles for coffee and toast. The Bartok Laboratories are European elegance wedded to Yankee ingenuity.

The professor experiments with things for which there is no currently perceived need. His work with ball lightning shows his attitude toward inventing. After realizing that it is a resonance of the electromagnetic field, he succeeds in producing it artificially with no purpose in mind. "Right now it's delightfully useless," he says in **SECRET**, "and we shall follow this useless research wherever it may take us." He is the true scientist; it is science for the sake of science for him.

He is occasionally reckless, even with his own life. In his experiments with the **human conduction of electricity** the flow of high voltage electricity passes through Bartok's body into two glass orbs he hold in his hands. This will either revolutionize power transmission or burn him to a crisp! (**CLUELESS**)

Let us take a closer look at some of the specific inventions, many of them named for their inventor, shown in the series. For the benefit of those readers who may not be familiar with the original stories the inventions have been arranged according to their functions.

Conveyances

Flying Machines: The invention that is seen throughout the series is the **Legend Hot-Air Balloon**. It is a large golden balloon from which is suspended an open gondola. Used for long-distance transportation this has a "turning radius of fifty meters" and with its "power drive of the four volt motor" it can be turned about in 45 seconds. (**WILD**) A **grappling ladder** can be lowered from the gondola to allow someone to descend without the balloon touching the earth. It may also be lowered to enable someone on the ground to reach the balloon. A method for more swift descent uses a **harpoon**, attached to a coil of rope, fired from the gondola into a firm object, a wall or a rock face of a mountain. With the two objects connected, a hook and harness allow an individual to slide quickly to earth. Pratt enters Abigail Steele's upstairs bedroom to talk with her about the conspiracy to kidnap President Ulysses S. Grant (**SECRET**) and descends to the cave in search of a dinosaur. (**BONE**) Custer says he thinks he can use "one of those Bartok inflatables on my campaign against the Sioux and the Cheyenne this summer" (1876).

Equally impressive are the so-called **Legend Wings**, a prototype of the hang glider, carried on the hot-air balloon. With the wings strapped to his body and the controls gripped in his hands, Nicodemus Legend in the books descends to earth in pursuit of bandits, to stop a runaway coach, or to rescue someone in distress. The Legend Wings as constructed by Prof. Bartok for Ernest Pratt have their counterpart in the dime novels in a serial story in Tousey's *Boys of New York* (1880). In "The Flying Man" by Harry Kennedy the protagonist takes flight in a pair of bat-wings. The difference is that while Legend launches himself from the balloon, once it is aloft, Horace Melville's wings could lift him from the ground and take him on long-distance flights.

One device intended for use by the balloonists is never fully developed. This is the **Bartok Aerial Retardant Descendant Parasol**, a nineteenth-century parachute designed to impede the velocity of a body falling through space. Based on the principal of the brassiere in its design, it gives support to Bartok's contention that aesthetics give way to practicality. Pratt brings the idea to Bartok who makes sketch, substituting a single cup for the original pair in the inspiration. (BONE)

Wheeled Vehicles: There are several wheeled vehicles used in the *Legend* series. Besides the expected buckboard wagon or stagecoach drawn by a team of horses there is a tandem bicycle (CLUELESS), but the most astonishing for the day are the **quadrovelocipedes**. (For those unfamiliar with the stories, this was the equivalent of an 1876 horseless carriage.)

The principal vehicle is the **Bartok Steam-Powered Town and Country Quodrovelocipede**, referred to by Pratt as a Land Rover. Introduced in *BIRTH*, the original quadrovelocipede is equipped with wicker seats (it is a two-seater), an oil burner, and a steam engine. It was designed by Bartok after a similar vehicle described in one of the Legend books, *Blood on the Texas Sand*. Bartok predicts the popularity of long-distance travel and the creation of rest areas along the road.

The second of these vehicles is the **Bartok Steam-Powered Land Locomotive** (CUSTER) Larger than the "Land Rover" model, it resembles to some degree the steam-driven vehicles in the Frank Reade, Jr. stories, especially with its enclosed coach and decorative wire mesh sides. Among the accessories on board is a supply of **Bartok Weeping Gas** ("when inhaled it is fast-acting, noxious, slightly irritating to the mucous membranes, but not dangerous") and the gas masks which protect the wearer from being affected by the gas, the **Bartok Air Conservancy Masks**. The gas and the protective masks are needed when the Land Locomotive is attacked by Indians. Bartok offers to demonstrate the military applications of the Land Locomotive to General Custer.

There are additional variations or attachments which from time to time lend greater scope to the capabilities of the quadrovelocipedes. Among these is the **Bartok Wireless Steam-controlled Quadrovelocipede** (HERD) by which we assume a standard two-seater version has been equipped with a remote-control device. This is camouflaged by a buffalo robe and the mounted buffalo head from the saloon of the same name (the head is affectionately referred to in the stories as "Sylvester") to create the robot buffalo god named "Thunderhooves" used to frighten away the European hunters who have invaded the land of the Arapaho. Another, only in the preliminary stages, is the **electric coach** which Bartok describes to Custer; the basic problem to be solved is the size of the batteries, which are still the size of the coach. (CUSTER)

Grateful acknowledgement is made to Barb Mackintosh of Gekko Productions for her assistance in preparing this article.

Sam Sherman, Ipswich, MA
J. Randolph Cox, Northfield, MN

Recent books in review, or forthcoming publications noted

CALLING ALL TOM SWIFT COLLECTORS!

Tom Swift and His Amazing Works Catalog. 1995. 42 pp including foldouts. Spiral-bound. Available from Bob Cook. 121 Abalone Avenue, Newport Beach, CA 92662. \$45 plus \$3 shipping and handling. CA residents add 7.75% sales tax.

This lovingly-crafted tribute to the series, its creators, and its fans is intended for both the novice and experienced collector of Tom Swift. It includes descriptions and checklists for the various formats of all four Tom Swift series, an extensive list of foreign editions, and a selected bibliography of "series book resources" (articles, journals, and books).

Two stunning full-color photographs show all of the four-color dust jackets for the original Tom Swifts, the dust jackets or pictorial covers for all volumes in the subsequent series, examples of early or variant formats, and even such scarce items as the Activity Book and the Keds reprints. Cook also provides a brief history of Edward Stratemeyer and of the name Tom Swift, as well as some information about creators involved with the various series; the latter takes the form of excerpts from an interview with Chuck Brey (illustrator for several Tom Swift, Jr., titles) and reproductions of letters from Syndicate writers Nancy Axelrad and Jim Lawrence. Perhaps the most unusual aspect of Cook's work is his attention to fans of the series, for he reproduces several letters from readers, collectors, and/or researchers (among them Chuck Yeager, Jack Shorr, and Jack Dizer) that highlight their memories of and connections with the series. Another notable inclusion is an alphabetized list of "first series inscriptions" taken from Cook's own collection of Tom Swift books. This is the first time a collector has made an effort to include detailed information about inscriptions in series books, and one hopes others might follow his example: Cook's list offers a fascinating glimpse into the ways children acquired series books and into the social contexts of reading series.

While the book has some errors (several journals on the series book resource list rarely mention series books), overall, this is a fine work for those interested in collecting or researching Tom Swift. Cook carefully documents sources of his information about the series, presents his material in an eye-catching format, and covers a wide range of information simply and concisely.

Deidre Johnson

FOR BOYS SERIES' BOOK COLLECTORS!

Mattson, E. Christian, and Thomas B. Davis, compilers. *A Collector's Guide to Hardcover Boys' Series Books; or, Tracing the Trail of Harry Hudson*. Newark, DE 1971: MAD Book Company, 273 Polly Drummond Road, 1996. Pp. iii-viii, 1-536. Illus. \$49.95 plus \$2.50 shipping and handling.

The pioneering listing of boys' series books is, of course, Harry K. Hudson's *Bibliography of Hard-Cover Boys' Books* (1965; revised edition, 1977). A revised and expanded edition, *American Boys' Series Books 1900 to 1980*, was prepared by a team of specialists and published in 1987 by the University of South Florida Library Associates in Tampa. Now, almost a decade later, Ed Mattson, a well-known dealer and collector, and Thomas B. Davis, one of that legion of indefatigable reader-collectors, have collaborated on a newly formatted and expanded bibliography that is intended to be both informative and up-to-date and a guide "for people who might develop into collectors."

Hudson organized his bibliography by series, with an author index as a useful supplement. The compilers of the 1987 edition organized the bibliography by author. This made little sense to me at the time since collectors (in my experience) collect more often by series than by author, many of whom are house or syndicate names. To add to the confusion, the listings were headed by the series title in bold-face, with the author's name, not bolded, below it. Fortunately, the compilers included an index by series, an essential supplement since I found that locating a series involved frequent detours. Hudson used a simple numerical system (1, 2, 3) to indicate successive editions, while *American Boys' Series Books* identified variants where there was no change of publisher by a lower case letter (1a, 2a).

Mattson and Davis have returned both to Hudson's listing by series and to his straightforward numbering system. They have added series where information has become available since the 1977 and 1987 editions, but they have also observed Hudson's reluctance to include what he called "tots' books" like the Bobbsey Twins series. They have not yet been able to confirm some information that Hudson listed as probable (as in the dustjacket for the fourth state of the Army Boys series, which they like Hudson—believe is "common" to the entire series). They have, however, added to other listings of Hudson (as in the Hardy Boys and Tom Swift series) a wealth of information not available in earlier editions.

The 8½" x 11" volume is bound in light olive cover stock with 2" plastic (GBC) spiral, labeled on the spine with title, author and publisher. Reproduced from camera ready computer print-outs, the copy is attractively formatted with various typographical devices that highlight the information. The introduction includes a historical survey by Bill Gowen of boys' series books and information on reference periodicals; sections by Ed Mattson on collecting, book and dust jacket grading, and cleaning and repairing; and a section by Tom Davis that offers tips on looking for series books. It concludes with lists of what are often considered to be the rarest series and series books. An author index precedes the main body of text (the entries by series), with supplements providing indexes of publishers and related series, and artists and subjects, and a miscellaneous series listing. Finally, a baker's dozen pages of black-and-white reproductions of covers and dust jackets display format variants of a number of series.

This volume clearly supersedes the two Hudsons and the 1987 edition, which are long out of print. The wonders of technology make this a reference that can be continuously

upgraded on the computer, with successive editions undoubtedly planned at reasonable intervals. Whatever their debt to their bibliographic predecessors, this was still a massive project and one that Mattson and Davis have completed and produced with skill and intelligence. It's as close to definitive as any bibliography or collector's guide can be and a reference volume to which I will return frequently with both pleasure and profit.

Walter Albert

FOR JERRY TODD READERS

Leo Edwards. *Jerry Todd and the Whispering Mummy*. Bisbee, AZ: The Tutter Bugle, 1995. 259 pp. \$18.00. Order from Bob Johnson, 317 Pittsburg Avenue, Bisbee, AZ 85603.

This new edition of *Whispering Mummy* uses the text of the original 1924 book which had a few changes from the magazine serial (see *DNRU*, December 1995, p. 177). Bob Johnson has retyped the text, bound each copy carefully by hand in red cloth, and included a facsimile of the original dust jacket. The "Chatterbox" section, added to *Mummy* in the 1930s, is slightly edited. It keeps most of the comments made by the original readers, but adds a few paragraphs of 1990s news about book collectors Gary LaCom and Jack Dizer.

Three new chapters written by Bob Johnson appear at the end of the original *Mummy* story. Chapter 20 details information about the mummy itchers, those heretofore unseen, carnivorous biters that caused Jerry and his friends so much trouble. The illustrations of the itchers, which originally appeared in *The Tutter Bugle* fanzine, are hilarious. In Chapter 21, Scoop gives Jerry, Red, and Peg an account of the actual life of the Egyptian Pharaoh Ramses II, and in Chapter 22 Scoop expounds on the curse of King Tut's tomb. In these new chapters, Bob Johnson catches Leo Edwards' humorous narrative tone nicely. It's good to have Jerry Todd's first adventure reprinted, and the extra chapters, both humorous and factual, greatly enhance the story of *Jerry Todd and the Whispering Mummy*.

Ed and Karen Lauterbach

PULP REPRINTS CONTINUE

Behind the Mask, No. 35 (Winter 1996). Tom and Ginger Johnson, 504 E. Morris Street, Seymour, TX 76380. \$5.50 per copy (includes postage).

Facsimile reprints of "The Shekel of Crime," by Johnston McCulley from *Detective Story Magazine*, July 23, 1918; "Third Heaven," by Lee Fredericks from *G-Man Detective*, December 1935; "Death Takes the Wheel," by G. Wayman Jones (possible pseudonym of D. L. Champion) from *Thrilling Detective*, April 1939; "Stolen—A Squadron," by Donald E. Keyhoe, from *Flying Aces*, April 1937. Ed Lauterbach

Torture Trek and Eleven Other Action-Packed Stories of the Wild West, by Ryerson Johnson. Edited by Martin H. Greenberg and Bill Pronzini. New York: Barricade Books, 1995. Papercovers. \$12.00 ISBN 1-56980-033-2 225p.

The dates of original publication or copyright on these stories range from 1930 to 1990, but most have been rescued from oblivion in such pulp magazines as *Short Stories*, *Western Story Magazine*, *Cowboy Stories*, *Top-Notch*, and *10 Story Western*. They are able demonstrations of the author's skill at telling good stories. Johnson's autobiographical "That Is the Way It Was" from *Pulp Vault* no. 2 (1988) serves as a preface to the collection. It is unfortunate that the bibliography of the author's works is limited only to his publications in book form and did not attempt, however selectively, to capture the longer list of his magazine fiction. *Torture Trek* is part of a series of collections of classic western stories from pulps and other sources (the others to date are *One Ride Too Many*, by Frank Bonham, *Gunslinger*, by Ed Gorman, and *Six Gun Bride of the Teton Bunch*, by Les Savage, Jr.). Although no credit is given, the cover illustration for each is taken from a pulp magazine cover.

jrc

BOOKS AND PERIODICALS RECEIVED

The Bean Home Newsletter, Vol. 7 no. 3 (Winter 1996) [Dedicated to the memory of Walter R. Brooks, author of the "Freddy the Pig" series; a publication of the Friends of Freddy; continues articles on villains and female characters in the Freddy books from the previous issue and some personal notes on how readers were introduced to the Freddy books; another capital issue!] Connie Arnold, 5A Laurel Hill Road, Greenbelt, MD 20770-1779. \$12 for two years.

ECHOES, Vol. 15, no. 3 (June 1996). Whole number 87 [For pulp magazine collectors. This issue includes the continuations of the series on "The Masked Rider" by Nick Carr and "Dan Fowler" by John Edwards; "The Red Falcon and Sika - A War-Winning Team" by Burt Leake, "The Golden Collaboration" (about the novel "The Golden Vulture" co-written by Lester Dent and Walter Gibson for *The Shadow*); a report on "Pulpcorn B" (see *DNRU* for April); also columns on comics and old time radio as well as book reviews of weird and horror fiction] Fading Shadows, Inc. 504 E. Morris Street, Seymour, TX 76380 \$4.50 per issue, 3 issues for \$13.50, 6 issues for \$26. Bi-monthly with extra issue at Pulpcorn time.

Martha's KidLit Newsletter, Vol. 8, no. 3 (March 1996) [For collectors of Out of Print (Childrens' Books; articles on defining "Bibliography" and web sites for information on children's books] Martha Rasmussen, Box 1488, Ames, IA 50014. \$30 per year.

Mystery and Adventure Series Review, no. 28 (Spring 1996) [For collectors and readers of series books; articles include: John Enright on some illustrators of series books;

Robert Franks' survey of the Doc Savage pulp novels and paperback reprints; Iris Lane on series books that do not feature mystery or adventure, especially the books of Henry Gregor Felsen, Anne Emery, and Rosamond duJardin.] Fred Woodworth, P. O. Box 3488, Tucson AZ 85722; no new subscriptions accepted at this time.

Newsboy, Vol. 34, no. 2 (March-April 1996) [For collectors of Horatio Alger and other juvenile series authors; the newsletter of the Horatio Alger Society; includes articles about the HAS convention in Stratford, Ontario, May 2-5; Bart Nyberg on Henry Shute; and a reprint of a rare story by Alger (writing as Carl Cantab) from the *American Union*.] Robert E. Kasper, 585 E. St. Andrews Drive, Media, PA 19063. \$20 per year, which includes membership in the Society.

Story Paper Collectors' Digest, Vol. 50, nos. 590, 591, 592 (February, March, and April 1996) [For collectors of British boys' and girls' stories and papers; the British *Dime Novel Round-Up* and a publication that can be recommended without reservation! The illustrations reproduced from the vintage publications are a real enhancement!] Mary Cadogan, 46 Overbury Avenue, Beckenham, Kent BR3 2PY, England. Monthly publication. Six months by airmail: 13.30 pounds, by surface mail: 10.50 pounds. One year by airmail: 26.60 pounds, by surface mail 21.00 pounds. 3 pounds should be added to cover bank charges for conversion of checks in other currencies than sterling.

Susabella Passengers and Friends, (March 1996) [A nostalgia publication for collectors and readers of all children's series books; "Costumes and Masquerades" is the theme of this issue; excellent article on "Frank Merriwell Memories" by Garrett Lothe; Toni Lo Tempio compares the Nancy Drew and Judy Bolton series] \$15 per year, bi-monthly. Garrett Knute Lothe, 80 Ocean Pines Lane, Pebble Beach, CA 93953.

The Whispered Watchword, Vol. #96-3 (April 1996), Vol. #96-4 (May-June 1996) [For collectors of girls' series. Newsletter of the Society of Phantom Friends; regular features include author interviews and the fun of collecting; articles on Ned Nickerson, Trixie Belden, author Jean Webster, collecting British annuals, Internet book discussions, and reviews of old and new series books. The latest issues are much enhanced by new typography.] Kate Emburg, 4100 Cornelia Way, N. Highland, CA 95660. \$26 per year.

Yellowback Library, Numbers 141 (March) and 142 (April) [Series Books, Dime Novels, and Related Literature; this is the place to look for dealers who may have those long wanted books; no. 141 features "And Now Cheers for Oakdale Academy," by Rocco Musemeche and a letter from Jim Towey and Brad Chase about the publishing of short runs of series book titles by Amereon, Matiluck, NY. No. 142 includes an article on William Heyliger.] Gil O'Gara, P. O. Box 36172, Des Moines, IA 50315. \$30 per year, \$15 for six months.

LETTERS TO THE EDITOR

I ran across a reference to your publication recently in *Army Times*. Having come across several pre WW I series books, I have become interested in the subject. Since I can't find a reference work in my local library, *Dime Novel Round-Up* seems to be a good place to start.

Bradford Rice
Mountain View, CA

Glad to have you as a subscriber. We hope some of our readers who share Mr. Rice's interests will get in touch with him. See also Walter Albert's review of the new bibliography of boys' series books in this issue.

Pleased to receive the April issue of *DNRU*. I hadn't read a history of *Boys' Life* previously so that was of interest to me, though a synoptic history of the magazine would also be worthwhile.

When I was a regular reader of *Argosy* back in the thirties I always regarded Charles Alden Seltzer as a superior writer of the West. He engaged one's interest and held it.

You've got a good balance of material this issue.

Looked up Dundas on the map. Apparently in the Greater Duluth area, though not shown on the map.

Sam Moskowitz
Newark, NJ

There is a brief history of *Boys' Life* in R. Gordon Kelly's *Children's Periodicals of the United States* (Westport, CT: Greenwood Press, 1984). The Dundas from which this magazine is mailed is actually south of Minneapolis. Pop. 463.

Thanks for the latest *DNRU*. Most interesting. The *Boys' Life* covers show an almost identical style to the *Boys Best Story Paper* that was published in England 1911/12 by George Newnes—38 issues—that was prone to publish Scouting tales, but the stories were anonymous.

Bill Lofts
London, England

In answer to our request last issue for memories of how our readers first came to read and collect the stories we cover in this magazine, Bill sent an interesting account of his introduction to Sexton Blake while in the jungles of Burma! We will share this with you soon.

NOTES & QUERIES

Mea Culpa! We need to apologize for misspelling Charlie Shibuk's name in our last issue. We've known Charlie long enough to know better. As he so aptly stated in his letter: "Never, never try to do serious work when you are tired or over-tired." (We are properly attired in sackcloth and ashes!) We also must apologize for any confusion caused by the misplacement of two of the full page illustrations in that issue: the one opposite page 51 should have been opposite page 58 and vice versa.

Charles Alden Seltzer. Charlie Shibuk sent along a valuable list of films based on the novels of Charles Alden Seltzer.

"Brass Commandments" (1923, Fox); "Drag Harlan" (1920, Fox); "Firebrand Trevison" (1920, Fox); "Range Boss" (1912, Essanay); "Silverspurs" (Buck Jones, 1936, Universal); "Square Deal Sanderson" (William S. Hart, 1919, Hart Production Co.); "Trail to Yesterday" (1918, Metro [not MGM]).

Jacob Abarbanell. Victor Berch caught your editor napping when we said we had little information on the editor of *Golden Hours*. It turns out there is a good biographical sketch of Abarbanell (complete with photo) in volume 2 of Albert Johannsen's *The House of Beadle and Adams*, page 6. Born December 6, 1852, died November 9, 1922, he was a prolific author of novels as "Ralph Royal," "Paul Revere," and "Harrigan and Hart." He served as editor of *Golden Hours* for Norman L. Munro from 1898 to 1900 and again after 1901. An obituary appeared in the *New York Times* in 1922. More will be found in your editor's *Dime Novel Companion*, currently in progress.

How I Started Collecting. Last time we requested readers to send in their memories of how they began collecting or how they were introduced to this hobby we all share. We have had some interesting responses and will share some of them with you in our next issue. If you would like to be included, please send your letters to the editor.

Sign of the Times. When *Dime Novel Round-Up* began, all of its contributors and subscribers were men reminiscing about their boyhood reading, thus the title of the dime novel club was the **Happy Hours Brotherhood**. As more and more women join our readership this name does not seem as appropriate as it was once. Would a name like the **Happy Hours Fellowship** be more in keeping with today's realities? Do you like the idea of a dime novel club? Send in your thoughts. Most of you probably never knew you had joined an organization when you sent in your subscription.

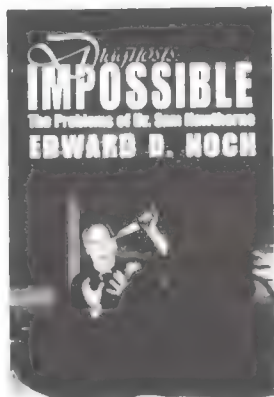
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HAPPY HOURS BROTHERHOOD MEMBERSHIP LIST

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Ablah Library, Wichita State University, Wichita, KS 67208 (L-42)
Achee, Henri, 10403 Kirk Lane, Houston, TX 77089 (139)
Adams, Dan, 1538 Yale, Santa Monica, CA 90404 (20)
Albert, Walter, 7139 Meade Street, Pittsburgh, PA 15208 (101)
Allers, Beverly Voldseth, P.O. Box 12, Goodhue, MN 55027 (177)
American Antiquarian Society, 185 Salisbury Court, Worcester, MA 01609 (L 17)
Ammons, Jerry L., 305 Maurice Street, Monroe, NC 28112 (210)
Anderson, Steve, 925 N. Nielson, Gilbert, AZ 85234 (209)
Antipas, Stephen, 586 School Street, Belmont, MA 02178 (157)
Antiquarian Bookman, P.O. Box AB, Clifton, NJ 07015 (L-14)
Austin, Jessie, 715A Conewango Avenue, Warren, PA 16365 (183)
- Bales, James E. (Jack), 422 Greenbrier Ct., Fredericksburg, VA 22401-5517 (49)
Bartlett, Joyce, P.O. Box 633, Scottsbluff, NE 69363-0633 (169)
Beadle, William E., Conquistador #3, 201, 1800 SE St. Lucie Blvd., Stuart, FL 34996 (28)
Beckert, William H., 278 Spruce Street, West Hempstead, NY 11552 (96)
Beiler, Joseph E., 3981 E. Newport Road, Gordonville, PA 17529 (97)
Bender, John R., 12 Glazer Lane, Levittown, NY 11756 (122)
Bennett, Leo R. (Bob), 14 Tremont Avenue, Congers, NY 10920 (38)
Bennett, Msgt Tom, Rt 2, Box 1455, Cottageville, SC 29435 (195)
Berch, Victor, 111 Ash Street, Marlboro, MA 01752 (100)
Berry, Diana J., 120 Sanial Avenue, Northvale, NJ 07647 (56)
BILIPO [Bibliothèque des Littératures Policières], 48-50 rue du Cardinal Lemoine, 75005 Paris, France (L-48)
Black, Dr. F. William, 20 Charlotte Drive, New Orleans, LA 70122 (173)
Blackburn, Joseph, 3605 28th Street, Lubbock, TX 79410 (141)
Bleiler, E. F., 4076 Interlaken Beach Road, Interlaken, NY 14847 (98)
Bleiler, Richard, 233 Moose Meadow Road, Willington, CT 06279 (154)
Bodner, Louis, Jr., c/o William S. Heath, 3111 Hilburn Drive, Chesapeake, VA 22323 (54)
Bowling Green State University, Library-Serials, Bowling Green, OH 43403 (L 37)
Brasel, Kenneth C., 909 Mary Anne Drive #2, Riverton, WY 82501 (143)
Briney, Robert E., 4 Forest Avenue, Salem, MA 01970-4517 (163)

-
- The British Library, Acquisitions Unit, (H&SS Overseas English Section) Boston
Spa/Wetherby, West Yorkshire LS23 7BQ England (L 8)
- Bronsky, Dr. Donald, 28 Kenilworth Road, Binghamton, NY 13903 (58)
- Brooklyn Public Library, Periodicals Room (Attn: Bob Hayes), Grand Army Plaza,
Brooklyn, NY 11238 (L-15)
- Brandeis University, Library, Waltham, MA 02154 (L-30)
- Buard, Jean-Luc, 23 rue du Léon, 78310 Maurepas, France (207)
- Buchwitz, Lyle F., 1432 Rama Drive, West Covina, CA 91790 (13)
- Buddenbohn, Robert W., 2603 Evergreen Avenue, Baltimore, MD 21214 (124)
- Buffalo and Erie County Public Library, General Information Department, Lafayette
Square, Buffalo, NY 14203 (L-10)
- Bullock, Laris M., 8000 Byrum Drive, Charlotte, NC 28217 (65)
- Cadbury, Joel, 610 Donald's Drive, Ithaca, NY 14850 (182)
- California State University, Library—Special Collections, P.O. Box 4150, Fullerton,
CA 92634 (L-34)
- Central Michigan University, Clarke Historical Library, Mt. Pleasant, MI 48858
(L-21)
- Chamberlain, Kathleen, P.O. Box 116, Emory, VA 24327 (128)
- Chase, Bradford S., 6 Sandpiper Road, Enfield, CT 06082 (46)
- Cincinnati Public Library, Order Dept., 800 Vine Street, Cincinnati, OH 45202
(L-31)
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- Coelln, Robert, P.O. Box 482, Salida, CO 81201 (142)
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36265 (132)
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Articles on bloods and dreadfuls (*Dime Novel Round-Up* and other specialist publications), catalogues, price lists, etc. Does anyone have the facsimile reprint of Reynolds's *Wagner the Wehr-wolf* (New York: Dover Press, 1975) I'd be pleased to hear from anybody who collects or is interested in the old penny bloods and dreadfuls. Contact: **Michael Holmes, Aughamore Far, Sligo, Ireland. Telephone from USA 011-353-71-46150**

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